

Ray Conners

MARY HARTMAN,
MARY HARTMAN

EPISODE #31

by

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FINAL DRA
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CAST OF CHARACTERS

MARY	LOUISE LASSER
TOM	GREG MULLAVEY
MARTHA	DODY GOODMAN
GEORGE	PHIL BRUNS
CATHY	DEBRALEE SCOTT
STEVE	ED BEGLEY, JR.
GRANDPA	VICTOR KILIAN
ROBERTA	SAMANTHA HARPER
FOLEY	BRUCE SOLOMON
COP	

SETS

ACT I:
(Pg. 1)

3 MARY'S KITCHEN, NIGHT
(Mary, Foley, Roberta)

ACT II: SCENE 1
(Pg. 8)

5 SHUMWAY KITCHEN, NIGHT
(Martha, Grandpa, Cathy, Steve) ✓

ACT II: SCENE 2
(Pg. 11)

1 POLICE STATION ✓
(George and Cop)

ACT III:
(Pg. 15)

4 MARY'S KITCHEN, NIGHT ✓
(Mary, Tom, Martha, Roberta, Foley)

ACT IV:
(Pg. 23)

6 SHUMWAY KITCHEN, LATER ✓
(Cathy and Steve)

ACT V:
(Pg. 26)

2 POLICE STATION, LITTLE BIT LATER ✓
(Mary, Foley, George, Cop)

2A MARY'S Kitchen #30 ✓
5A- Act II Sc 1
5B SCENE 4

#31

1.

ACT ONE

Rev. 1/20

MR-540
REV 5/10MARY'S KITCHEN - NIGHT

REPLAYING EPISODE #30 FROM PAGE
30 -- MARY: "Don't make me do
something I don't want to."
THRU TO END, THEN CONTINUING:

MARY

... And besides, I'm too old for you,
Dennis.

FOLEY

What are you talking about?

MARY

Well, I'm married, and that makes a person
older. And a ^{much} better screamer.

(FOLEY STANDS)

FOLEY: Are you going to scream?

MARY: I might.

FOLEY: I'll bet you're a good whisper-er, too.

MARY

What?

FOLEY

Whispering in somebody's ear? Sweet
nothings?

MARY

I am not going to whisper... or anything
else in your ear! (SHE MOVES BEHIND THE
KITCHEN TABLE)

FOLEY

I'll follow you anywhere. (CIRCLING THE
KITCHEN TABLE)

①

2 ③

3 ①

4 ③

5 ① 6 ③ 7 ①

8 ③

9 ②

420

MARY

Why do I feel like Doris Day?

FOLEY

Only we'll have to get to it quick, because
I'm on duty pretty soon. The late shift

MARY

That's right, it is late! Entirely too
late!

FOLEY

Haven't you heard? It's never too late.

MARY

You've become like a whole different person...
What am I talking about?

SFX: DOOR KNOCK

MARY

Oh, too bad... my door.

ROBERTA (O.S.)

Mary? It's Roberta Walashak!

FOLEY

Don't answer, and maybe they'll go away.

MARY

Here, I'm right here! I mean coming!

(AND SHE DUCKS AROUND FOLEY TO GET TO THE
DOOR) Excuse me, this is nothing personal.
I just have to get the door.

ROBERTA

Hello, I hope I'm not...

MARY

Of course not! Come right in! I was just
--- this is Sgt. Foley. He was leaving.

FOLEY

ROBERTA

I'm Roberta Walashak.

MARY

She's my grandfather's girl. Girl social worker. They could have assigned a man or a girl and they assigned Roberts -- so that's how come she's grandpa's girl -- social worker.

FOLEY

I see...

ROBERTA

Actually I'm not anymore!

MARY

(CONFIDENTIALLY) You don't like Grandpa anymore?

ROBERTA

(TO MARY) Oh, yes -- yes! (THEN TO FOLEY) I mean, I'm not a social worker anymore.

MARY

You quit!?

ROBERTA

No, I was fired. But it's all right. Because I have STET.

MARY

STET? Is that anything like EST? Where they hold you in a room for twelve hours and you can't go to the john and they holler at you that you're nothin' and you're nobody until you begin to feel better?

Rev. 1/20

ROBERTA

No. STET stands for Survival Training and Existence Therapy. They hit you with things instead of words. ¹⁴ MARY: Things? Light things, like pillows and caribou -- but it still shames you plenty. Come on, you've heard of STET? ¹⁵

MARY

Well, of course -- (WITH A LOOK TO FOLEY) ¹⁶

No.

ROBERTA ¹⁷

Otto Feuerbach!

MARY ¹⁸I beg your pardon? ¹⁹

ROBERTA

The man who founded it. I think his name used to be Waldo Kravitz? But that's the whole dynamic behind STET. You re-mold everything about yourself to create a new life! *In fact, earlier I was so upset that I realized it must be what STET calls increased crisis.* ²⁰

MARY

MARY: Increased crisis? ²¹

Isn't that wonderful, all her clothes.

ROBERTA

ROBERTA: So I went home and took a thermal shower and changed all my clothes --- here I am.

Oh, it is. I mean, it's not just a course -- like how to improve your diction. It's personal adjustment and life effectiveness. How to learn new things. Take me. ²²

FOLEY

(IS SHE OFFERING HERSELF?) Huh?

ROBERTA

What did I know about beauty and poise?

FOLEY

Oh!

MARY:

Oh!

ROBERTA

I couldn't even pick up a Harper's at the
dentist's without getting the blues. And
now I am an expert in my newly chosen
field!

MARY

Isn't that interesting! ((TO FOLEY) Don't

you think that's interesting? ((TO ROBERTA)

Please, sit down. You want some coffee or... ?

ROBERTA

No. It's more than interesting...

FOLEY

It's time cosuming. ((LOOKING AT HIS WATCH)

ROBERTA

It has enabled me to cope with a major
set-back in my life as if it were a minor
set-back and to go out -- just like that --
and start a wholly new career in a field for
which I am totally unsuited!

MARY

That is truly amazing.

FOLEY

(TO MARY, INTIMATELY) Can I sit down, too? 34 (3)

ROBERTA

I thought he was going, I'm sorry!... 35 (1)

FOLEY

I've got a couple of minutes. (SITTING
AND REACHING FOR MARY'S HAND) 36 (3)

ROBERTA

I'm interrupting. 37 (1)

MARY

No! I swear -- (YANKING HER HAND AWAY
FROM FOLEY) I really want to hear about
your new career. 38 (3)

ROBERTA

Well, as of this evening -- I am Lady
Fashionetta! ((REACHING FOR AN ATTACHE
SHE'S CARRIED IN WITH HER)) 39 (1)

MARY

I beg your pardon? 40 (3)

ROBERTA

Lady Fashionetta! Beauty products and
rejuvenation programs par excellence! In
short, I am here to sell you the new you
-- and I'm doing it through the new me! 41 (1)

MARY

Isn't that fascinating. And the new you
all started after they beat you to a
pulp. 42 (3)

ROBERTA

They call it "beating the dross out of
you." I was emptied. And then filled.

MARY

Now you're full of Fashionetta. (TO
FOLEY) Amazing, isn't it? (MARY LEANS
IN TO HEAR MORE)

43

1

FADE OUT.

STOP
TAPE



ACT TWOSCENE 1SHUMWAY KITCHEN - NIGHT

MARTHA ON THE FLOOR WHERE WE
LEFT HER AFTER THE PHONE CALL.

CATHY

Ma? Mother... (PATTING HER HAND)

GRANDPA

I could throw a glass of water in her
face.

CATHY

No, Grandpa... (STEVE SHAKING HIS HEAD;
THEY'RE ALL AROUND MARTHA ON THE FLOOR)

GRANDPA

How about a bucket? ((STEVE LAUGHING,
SILENTLY))

CATHY

(SMILING TOO, BUT SERIOUS) Now that's not
funny. (STEVE NODDING, "Yes, it is.")

GRANDPA

I'll get the bucket. (GOING OUT THE KITCHEN
DOOR)

CATHY

Grandpa! (TURNING TO STEVE) Now see what
you've done?

MARTHA

(GROANING) Ahhh... the phone... (COMING
TO)

7/10: 307
REV. 2/18

44

(2)

45

(3)

46

(2)

47

(3)

48

(1)

49

(7)

50

(1)

51

(3)

52

(2)

53

(1)

54

(2)

CATHY

You were talking on it when you fainted. 55 ①(GRABBING IT WHERE IT'S FALLEN AND PUTTING
IT BACK ON THE HOOK)

MARTHA

I think I fainted. 56 ②

CATHY

I just said that. 57 ①

MARTHA

Then that's where I heard it. Anyway I
had a good sleep.

STEVE

(PANTOMIMING) Would you like a glass of
water?

MARTHA

You hit your thumb? 58 ②

CATHY

He's asking if you'd like some water?
THE DOOR OPENING.

GRANDPA

(RETURNING WITH A LARGE BUCKET) I've
got the water.

CATHY

Grandpa, no! She wants water to drink. 59 ①

MARTHA

No, I'm fine. (GRANDPA SETTING THE BUCKET
DOWN) I just have to find my balance.

STEVEN

(POINTING TO THE PHONE) The call? 60 ③

CATHY

Oh, right -- I almost forgot. (GRANDPA
PULLING OUT A CHAIR FOR MARTHA)

MARTHA

Thank you, Pa.

CATHY

What was the phone call?

MARTHA

Oh, yes -- your father.

CATHY

What did he want? Is he hurt?

MARTHA

No, just arrested. 61 (2)

GRANDPA

I knew it! (TO MARTHA) Doris Street
Elementary or the Nurse's Luau? 67 (3)

MARTHA

Not for that! He doesn't even have a
raincoat!

CATHY

For what! What was Daddy arrested for?

MARTHA

Oh, my goodness, I think I'm feeling
faint again... (BACK ON HER FEET, PACING
A LITTLE) I'm trying to remember.

CATHY

(TO STEVE) Get the water, (HE NODS AND
GOES TO THE SINK) 63 (1)

MARTHA

He went down to the massage parlor because
he was so upset about what happened to
you. Only the place was raided, and he
got arrested for lewd conduct. (HER KNEES
BUCKLE AND SHE PASSES OUT AGAIN)

CATHY

Mother!

GRANDPA

That's okay. (AND THE BUCKET DOES ITS
WORK)

CUT TO:SCENE 2POLICE STATION

ARGUMENT IN PROGRESS.

GEORGE

What kind of half-wit are you? I was cut
off! That doesn't count as a call.

COP

Did you dial?

GEORGE

Yeah.

COP

Did you get the party you were dialing?

GEORGE

Yeah.

COP

Did you tell the party where you were?

GEORGE

Yeah, and what happened... 67 3

COP

Then you made your call. Your one call. 68 1

GEORGE

But my wife passed out! Always passing out. And when she's passed out you can't talk to her! (HALF BEAT) Of course, you can't talk to her half the time when she isn't passed out. 69 3

COP

Mister, that's your problem. All I know is you get one call, you made it, and now you gotta wait here till someone comes down to post bail... 70 1

GEORGE

But no one's gonna come down! 71 3

COP

Then maybe you oughta see a family relations counselor. I mean, if no one in your family... 72 2

GEORGE

Aren't you listening to me? She fainted!

COP

That's your story.

GEORGE

What kind of justice is this?

COP

Now simmer down...

GEORGE

You let some guy out of here who runs a
pornographic massage parlor, just because
he's got some fancy, high-priced shyster
lawyer...

COP

Better watch that -- people sue for
slander.

GEORGE

And I was just doing my civic duty,
trying to make a citizen's arrest...

COP

With a baseball bat and other instruments
of kinky fun?

GEORGE

The baseball bat was to wreck the joint.

COP

Sure -- and what was the other customer
going to do with three feet of barbed
wire and a dozen bobby pins? Get outta
here!

GEORGE

Wait! I don't even get to finish my
damn phone call!

COP

You can tell it to the judge -- in the
morning. (LEADING GEORGE BACK TO THE
CELL BLOCK FOR THE NIGHT)

BLACK
FADE OUT.

ACT THREEMARY'S KITCHEN - NIGHT

THE TRIO, MORE OR LESS AS WE LEFT THEM.

ROBERTA

I'll bet you're wondering how I can promise you a new you?

MARY

Oh, yes --

FOLEY

I like the old you.

ROBERTA

Well, the answer to that is Lady Fashionetta's three phase beauty plan.

Which I can absolutely guarantee. I mean, you can see the change in me!

MARY

I can?

ROBERTA

Can't you? Clearer, brighter, more alive?

MARY

Oh, well, yes, but I thought that was the spit.

410
431

79

2

79A

1

8

3

81

1

82

3

83

1

84

3

ROBERTA

STET. 88 (1)

MARY

Of course.

FOLEY

(SMILING) Don't you have other customers? 86 (3)

ROBERTA

Oh, I don't have any customers. I mean,
I just started. But I will! That's what
STET teaches. The will to succeed. 87 (1)

MARY

Oh, I can see you're going to be a huge
success. 88 (3)

ROBERTA

I am? You mean, I can? I mean, you can? 89 (1)

MARY

Of course -- 90 (2)

ROBERTA

(DIGGING IN ATTACHE) I have some brochures
here --

MARY

Maybe Sgt. Foley can circulate them when
he gets back to the station. (TO FOLEY)
Aren't you late?

FOLEY

Not yet. 91 (3)

ROBERTA

You want me to leave! 92 (1)

MARY

No!

FOLEY

Well, you know, Mary's always home during
the day.

MARY

I'm not. I'm not home... and I'm very
interested in Fashion Walanetta...

ROBERTA

Lady Fashionetta. (THEN LOOKING UP FROM
HER ATTACHE) Oh, dear, I forgot my
samples. I have my brochures, but no
samples.

MARY

That's okay, we can look at the pictures.

FOLEY

Actually, Mrs. Hartman and I had some
plans for this evening.

MARY

Not true! Almost had plans.

FOLEY

We still have time to get them off the
ground.

ROBERTA

In that case, I'll just say goodbye --
(GETTING UP) *RISE*

MARY

No, STET, STET! I mean, stay, stay!

(MORE)

MARY (CONT'D)

And tell me more about STET. (TO FOLEY)
You can go, Foley. Obviously STET has
more appeal to women.

FOLEY

Not really. I'm simply stunned by it. 96 (2)

ROBERTA

Oh, I'm so glad! (SITTING AGAIN) It could 97 (3)
turn your life around. 98 (1)

FOLEY

I'm more interested in turning my luck
around. 99 (3)

ROBERTA

Well, it's the same thing. Like the Lady
Fashionetta selling course, you have to
take before they'll entrust you with the
line? Normally it takes a week of one-hour
daily sessions. But by applying the life
supporting principles of Survival Training
and Existence Therapy, I did it in just
slightly more than five hours! 100 (7)

MARY

That's amazing. I just wish I knew what you
were talking about.
SFX: FRONT DOOR

TOM (O.S.)

Mary?

MARY

Tom!

FOLEY

Your husband?

ROBERTA

Oh, then I really must go. (COLLECTING
HER GEAR) When the husband returns from
work, Fashionetta's work is also done --
at the least for the nonce.

MARY

No.

ROBERTA

But it's company policy.

TOM

(OPENING THE DOOR) H1. (SEES FOLEY,
WHO'S ON HIS FEET)

FOLEY

Mr. Hartman.

ROBERTA

(SLIPPING OUT) Bye-bye.

MARY

Bye.

TOM

What's he doing here?

FOLEY

Visiting.

MARY

And leaving. He's just visiting and leaving.

FOLEY

What are you doing here?

101

2

102

2

103

3

Кч

①

105



FL

①

17

3

TOM

108

①

I live here!

MARY

You do not live here!

FOLEY

109

③

Mary said you were separated?

TOM

110

①

It's still my house!

MARY

111

③

In mortgage only. I wax the floors!

TOM

I was just bringing Heather home from
dinner. She went upstairs.

112

⑦

MARY

You could just have dropped her off.

113

③

TOM

So you could carry on your secret "visits"
with the blue knight here?

114

①

MARY

Sgt. Foley, I mean, Dennis, happens to be
a concerned friend.

FOLEY

Very concerned.

MARY

Who's late for work and was just leaving.

115

③

TOM

Okay, I can take a hint. If you feel you
have to get even with me...

116

①

MARY

I'm not getting even!

TOM

(WITH A LOOK TO FOLEY) Probably not.

MARY

So if you'd just leave... !

117

(3)

TOM

Sure -- what the heck -- Goodnight!

118

(1)

(HE GOES, SLAMMING THE SWINGING DOOR)

FOLEY

I thought he'd never leave.

119

(2)

MARY

(EXHAUSTED) I wish I were on a desert
island!

120

(1)

FOLEY

With me.

121

(2)

MARY

Alone!

122

(1)

FOLEY

You can trust yourself with me.

123

(2)

MARY

No!

124

(1)

FOLEY

You can't trust yourself?

125

(3)

TOM

(COMING BACK) I'm not leaving till he
does!

126

(1)

Rev. 1/20

MARY

That's a very good idea. I need some
rest. And you're due at the station.
Goodnight, Dennis.

FOLEY

(SIZING UP THE SITUATION, DECIDES TO
ACQUIESCE. WITH A BIG SMILE) Mary.
HE AND TOM GO.

MARY

There could have been a duel here.
(EYES CLOSED) Please, God, don't let
anyone call or show up for at least
fifteen --

SFX: KNOCK AT THE BACK DOOR

MARY (CONT'D)

(TO GOD) You failed me. Why?

MARTHA (O.S.)

Mary, it's me.

MARY OPENS THE DOOR, SEES HER
MOTHER DRENCHED, WITH A TOWEL.

MARY

Ma! What happened?

MARTHA

Don't ask, just listen before I faint again.
Your father's in jail; your sister and Steve
had a flat tire; I'm ready to faint again;
and you've got to do something!

MARY REACTING...

MARY
I have a feeling I'm not alone.

125
FADE OUT.

127

(3)

128

(2)

129

(1)

130

(3)

131

(1)

132

(2)

133

(1)

134

(2)

135

(1)

136

(2)

INTERCUT
133

2011 24/1
VTR-346

SHUMWAY KITCHEN - LATER

EMPTY A SECOND, THEN CATHY AND STEVE COME IN. HE'S SAYING "I'M SORRY". IN SIGN LANGUAGE.

CATHY

It's not your fault. Anyone could have a flat tire.

STEVE

(HALF SIGN LANGUAGE/HALF CHARADE) Are you mad at me?

CATHY

Of course, I'm not mad! I love you, and you tried to help! (And since Mary could go down to get Daddy out... it's really okay. (HALF BEAT) Unless you don't like being alone with me. (HE HUGS HER AND KISSES THE TOP OF HER HEAD) Okay, what do you want to do now? Why don't we dance? (SHE TURNS ON THE RADIO)

STEVE

(SHAKING HIS HEAD) ~~I can't.~~ I don't want to.

CATHY

Come on, -- please?
Sure, you can! I read it somewhere. You can feel the music through your feet!

137

(2)

137A

(1)

137B

(2)

138

(3)

138

(1)

STEVE

You don't understand --

140

(3.)

CATHY

Sure, I understand. It's the vibrations
-- (STEVE WRITING) An old wives' tale?
Are you sure? (HE NODS) Oh...

STEVE

I'm sorry.

CATHY

No, it's okay, really. (TURNING OFF THE
RADIO) I don't have to dance. (HE STARTS
TO GO) Steve...?

STEVE

(SIGN LANGUAGE, FAST) You want someone
else.

CATHY

~~Alright, we don't have to dance.~~
~~I can't follow.~~ (HE WRITES, FAST) Oh,

Steve, no! I don't want someone else!

I want you. (SHE KISSES HIM TO PROVE IT)

141

(2)

STEVE

(SIGN LANGUAGE) I'm not good enough for
you.

142

(3)

CATHY

You are good enough for me, Steve. Oh,
darling, I'm not good enough for you.

STEVE

I couldn't help your father out of jail.

CATHY

But you tried to help Daddy! And I love
you! And let's not argue, please! Just
hold me. (HUG AND KISS -- OLD FASHIONED
CLINCH)

145
BLK
FADE OUT

FIN

ACT FIVE

DE: 1034A
MR: 1100A

146

(2)

POLICE STATION - LITTLE BIT LATER

FOLEY, REPORTING FOR WORK.

FOLEY

Hello, Doug -- what have we got?

COP

Not much left. Raided Babbitaglia's
Massage Parlor, but his lawyer sprung
everyone. Except one customer. (READING
ARREST ROSTER) Shumway, George. Male,
caucasian --

FOLEY

You're kidding.

COP

No, you know him?

147

(1)

FOLEY

The flasher's son-in-law, and you know
the lady who's been playing the games
with me?

COP

Mary Hartman?

148

(2)

FOLEY

(NODDING) He's her father.

COP

Wow, that family sure gets around. 149 3

AT WHICH POINT MARY RUSHES IN --

MARY

Dennis! I mean, Sgt. ... 150 1

FOLEY

Hey -- never thought I'd see you this soon. 151 3

MARY

Neither did I. But it's very important. 152 1

FOLEY

Seeing you is always important to me, Mary. 153 3

MARY

No, you don't understand. It's my father. 154 1

FOLEY

Locked away for the night. 155 3

MARY

For the night! 156 2

COP

He didn't think anyone would be coming by. 157 3

MARY

Well, my sister had a flat and my mother fainted... 158 1

FOLEY

Guess he takes after Grandpa! 159 3

MARY

No. It's all a mistake. 160 1

FOLEY

That's what Grandpa kept saying. 161 (3)

MARY

But you've got to release him! Please! 162 (1)

Dennis! _____

FOLEY

Can't do it, unless you have his bail. 163 (3)

MARY

What's his bail? 164 (2)

COP

Fifteen hundred. 165 (3)

MARY

(REACHING FOR HER PURSE) Wait a minute 166 (1)

... No, look let me explain. _____

FOLEY

I've got as long as you need. 167 (3)

MARY

You see, he wasn't there because he was

... there. He was there because another

person in my family... for totally innocent 168 (2)

reasons... was working for Mr. Babbarini. _____

COP

Babbitaglia. 169 (3)

MARY

Whatever. Because she didn't know -- I

mean, this person didn't know what kind 170 (2)

of business the business really was. _____

COP

(SHAKING HIS HEAD IN DISBELIEF) Incredible

... the whole family.

MARY

The whole family what?

FOLEY

Never mind. Just go ahead, Mary.

MARY

Well, anyway, he wasn't going down there
to... do anything. He didn't want a
massage or anything. He just wanted to
kill... Ballottia...

COP

Babbarini.

MARY

Whatever. (TO FOLEY) So, you see, you
can release him.

FOLEY

(TO COP) Bring him up.

COP

But what about the baseball bat?

FOLEY

Give it back to him. Babbitaglia won't
press charges. (THE COP, SHRUGGING,
GOES)

MARY

Oh, thank God -- you see, my father has
mile high blood pressure, and to be in jail
overnight... I mean, my mother would just
be so worried.

FOLEY

You know, you're even prettier when
you're out of breath.

MARY

Well, I'm nervous --

FOLEY

Seeing me again?

MARY

No, about my father. Why should I be
nervous about you? I mean, I just saw
you.

FOLEY

And couldn't wait to get together again.

MARY

No, actually, that is not the case.

GEORGE AND COP COMING IN.

GEORGE

Thank goodness, Mary. I was really worried.
You know, your mother's high blood-pressure...

MARY

Daddy, you have high blood-pressure, Mother
just faints.

FOLEY

Mr. Shumway, we're going to wipe out the
charges and let your daughter take you
home.

GEORGE

Thank you, Sergeant. I'm glad someone
here has some common sense.

#31

31.
REV. 1/19

FOLEY

And an attractive daughter.

GEORGE

Our whole family owes you a lot. I just
hope there's some way, someday, that we
can repay you.

FOLEY

(SMILING AT MARY) I think there is...

MARY NODS NO, SEVERAL QUICK
NODS.

FADE OUT.

END EPISODE #31

1140A
FIN